cinematheque

HIGHLIGHTS

New films
and appearances by:
SU FRIEDRICH
ROSE LOWDER
JACK WALSH
CHRISTOPH JANETZKO

DEAD END KIDS
with Mabou Mines

MAMMAME and
THREE CROWNS
OF THE SAILOR
by Raul Ruiz

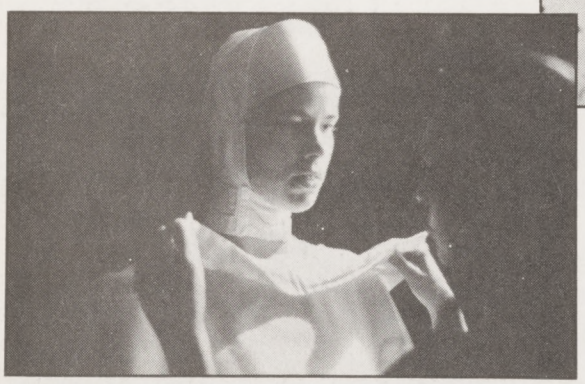
Early Animations
by Winsor McCay

The First
CINE ACCION Festival

2 by Gunvor Nelson

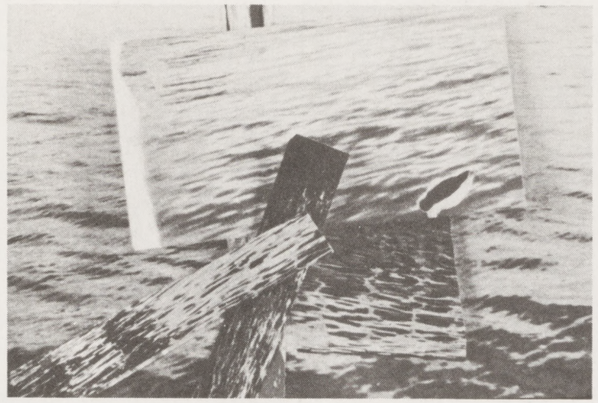
and more . . .

ON LUDLOW IN BLAU by Christoph Janetzko (Dec. 3)



DAMNED IF YOU DON'T by Su Friedrich (Nov. 29)

WINTER 1987 SEASON



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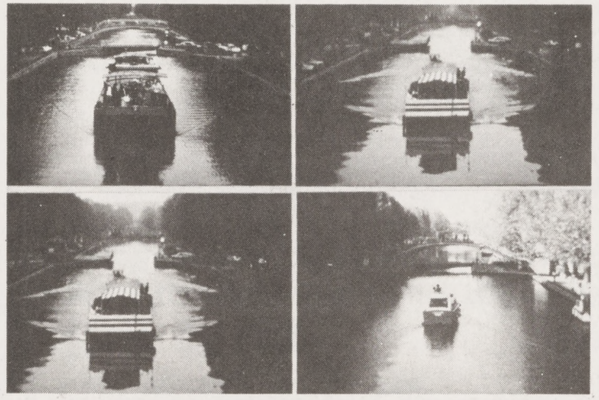
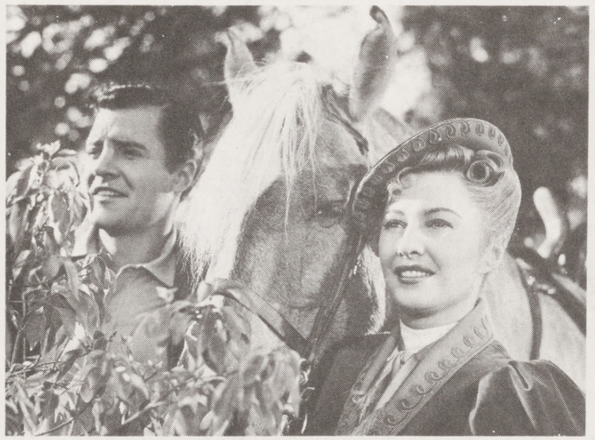


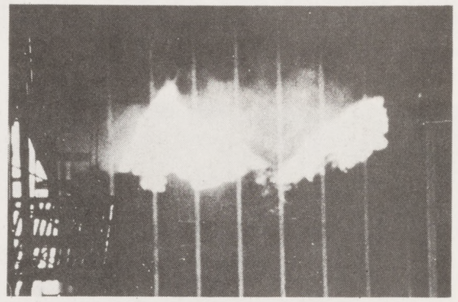
SCENES DE LA VIE FRANCAISE: PARIS by Rose Lowder (Nov. 22)



ALL I DESIRE by Douglas Sirk (Dec. 20)

ARGENTINA: THE BROKEN SILENCE by Victor Friedman (Nov. 20-22)

DEAD END KIDS by JoAnne Akalaitis, with Mabou Mines (Nov. 12)



"M" by Christoph Janetzko (Dec. 3)

LITTLE NEMO IN SLUMBERLAND
1
WHEO! I MUST HURRY
HEY! DID YOU FEED JUMBO YET?
HERE! TAKE THIS FLAG. IM IN A HURRY
OH! EH'AH YES HE'S READY!
COME, ON! YOU FELLOW, GET BUSY!
GO HELP GET JUMBO READY!
OH! I'M AFRAID WE'LL BE LATE
DONT GET EXCITED! DONT GET EXCITED!
WE ARE AS FAST AS WE CAN, YOUR MAJESTY!
GET A MOVE ON YOU!
IT'S SO RATTLED! OHOH!
2
3
4
5
6
I DONT LIKE THIS ONE LITTLE BIT. NO!!!
WAIT TILL YOU SEE! ITS DELIGHTFUL UP HERE
NEMO
MY! THOSE FELLOWS WERE EXCITED, EH?
YES, WE ARE A LITTLE LATE. PAPA IS WAITING FOR US. WE WILL SOON BE THERE. NOW.
OH!!! EH!!! OOOH!
HE IS GOING TO CARRY US TO PAPA
COME! HE'S A DEAR OLD FELLOW. OH! NEMO! DON'T BE AFRAID!
I DONT WANT TO GO!
YES, YOU DO NEMO, DON'T DELAY! WE MUST HURRY TO THE CARNIVAL
7
POOR MAMA! WAS BEGGING HER LITTLE BOY TO GET UP, YES!

cinematheque

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
(415) 558-8129

Non-Profit
Organization
U.S. Postage
PAID
Permit #12393
San Francisco
California

ADDRESS CORRECTION REQUESTED

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HERE! TAKE THIS FLAG..I'M IN A HURRY
OH! EH!!! OOOH!
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YES, WE ARE A LITTLE LATE. PAPA IS WAITING FOR US. WE WILL SOON BE THERE NOW
HE IS GOING TO CARRY US TO PAPA
3
COME! HE'S A DEAR OLD FELLOW! OH! NEMO! DON'T BE AFRAID!
I DON'T WANT TO GO!
4
YES, YOU DO NEMO. DON'T DELAY! WE MUST HURRY IN THE CARRIAGE
5
I DON'T LIKE THIS ONE LITTLE BIT. NOT!
WAIT TILL YOU SEE IT'S DELIGHT FUL UP HERE
6
POOR MAMA! WAS BEGGING HER LITTLE BOY TO GET UP. YES!
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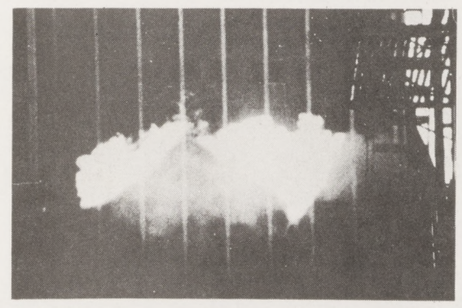

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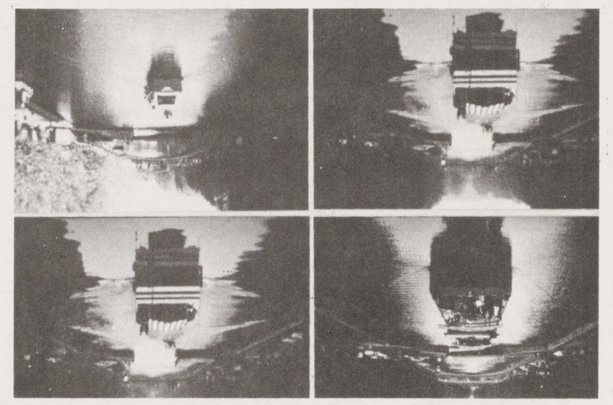

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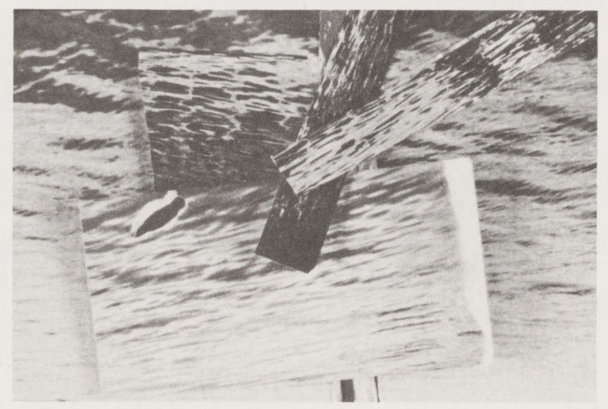

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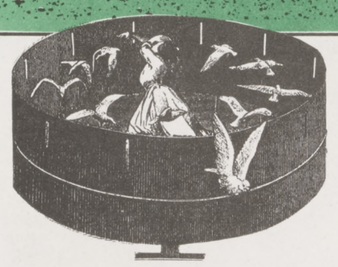


HIGHLIGHTS

The final 1987 Cinematheque calendar features the return of New York filmmakers Su Friedrich and Jack Walsh, and Europeans Rose Lowder and Christoph Janetzko, all of whom will be showing recently completed work. We will also have the opportunity of seeing two films by Raul Ruiz, *Dead End Kids* with Mabou Mines, a three-day festival of films by *Cine Accion* filmmakers, as well as classics by Winsor McCay, Kenneth Macpherson (*Borderline*, starring a young Paul Robeson and H.D.), and Douglas Sirk. Photo montage by Max Ernst.

UPGRADE/UPDATE

Several changes have been happening over the past few months which we feel especially excited about as 1987 draws to a close: many pieces of equipment have been purchased which will help upgrade our presentation and allow us to be more independent (one of which is a much-needed super-8 high intensity arc projector); the addition of Christine Tamblyn to our staff as editor of the forthcoming issue of Cinematograph (Volume III, scheduled for September 1988); and the recent move by the Eye Gallery to 1151 Mission Street (between 7th and 8th) to a larger and more desirable space from which we hope to begin weekly screenings in January of 1988. The next Cinematheque calendar will announce further details.

ALL SHOWS AT S.F. ART INSTITUTE, 800 CHESTNUT ST., 8:00 PM UNLESS OTHERWISE NOTED.

Nov. 12 — Thursday

AMNESIA/THE LOSS OF HISTORY (MEMORY)
New Films by Jack Walsh & Mabou Mines

Jack Walsh in person.

Tonight's program marks the return of former Bay Area filmmaker Jack Walsh who is currently Executive Director of the Collective for Living Cinema in N.Y.C. "History remains lost to us, obscured by linear structure. Only in fragments, like an amnesiac, can we begin to approach it. And just as we begin to connect a trend, we turn a corner encountering an abysmal darkness. Both of these films set out to explore, probe, and retrace the past in order to shed light on the present. In ***Present Tense*** (1987) consumption and desire are examined in relation to the contemporary world. Centered around personal phenomena, the film explores issues relating to gender, class, torture, genocide and surveillance. ***Dead End Kids*** (directed by JoAnne Akalaitis, 1986) was based on a theater piece by Mabou Mines, and traces the development of the nuclear age by fragmented construction of the history of radium. Focusing on the abuses and misuses of power, the film uses a collage of narrative, documentary and kitsch experimentation to explore the blind acceptance of the nuclear age." (J.W.)

BARRIO LOGAN by Marilyn Mulford and Mario Barrera (Nov. 20-22)

Nov. 15 — Sunday

ARC DE TRIOMPHE: THE POWER OF SUPER-8

The Cinematheque celebrates its new super-8mm high intensity arc projector with a program of highlights from the past decade, the first in a series re-viewing some of the films which most sensitively work with the properties of the 'small-gauge' medium. Included are: ***Fragment*** by Ellen Gaine, a study about the interplay of the four classic humours — fire, earth, water, and air; ***The Bladderwort Document*** by Janis Crystal Lipzin, a "modest diary film made in 1978 on a farm in southwestern Ohio named after the only insectivorous plant native to North America; ***Desert*** by Stan Brakhage; ***Wavings*** by Medora Ebersole, a two-part film concerning wind movements, shadows, oscilloscope patterns and color fields; and ***Notes of an Early Fall*** by Saul Levine, a major work which functions on many levels — as autobiography, as record of a culture, and as a meditation on the moods and rhythms of being alive.

Nov 19 — Thursday

BREAKING THE RULES:
Macpherson's *BORDERLINE* & *Delluc's FIEVRE*

Many filmmakers broke with standard dramatic film techniques during the 1920s (Clair, Bunuel, Epstein, Renoir, etc.), pushing purely cinematic expression to the foreground over linear story-telling and conventional acting. Kenneth Macpherson's ***Borderline*** (1929-30, Switzerland) was remarkable for many reasons: the delicacy of its imagery and complex metaphoric editing were defiant gestures in the bland early years of the sound film; it treated racial prejudice in an open and compassionate manner; Macpherson assembled a strange but fascinating cast — the young Paul Robeson (in his second film role), the poet Hilda Doolittle (H.D.), and Gavin Arthur, the San Francisco astrologer and underground celebrity. Louis Delluc's ***Fievre*** was made several years earlier (1921), and was one of the central forces in the French impressionist cinema. ***Fievre*** creates an atmosphere of psychological tension in a seamy old waterfront cafe which is frequented by sailors and their prostitutes. Delluc, like Macpherson, was originally a theorist, and his interest in rhythm is daringly expressed in the varying cadences through which the simple story unfolds.

Nov. 20-22 — Friday-Sunday

CINE ACCION SHOWCASE

Special times: Fri., 6:00-11:00 P.M.; Sat., 12:00-6:30 P.M., and Sun., 12:00-6:30 P.M.

Cine Accion was founded in 1980 to encourage and promote the production, distribution, and appreciation of contemporary Latino/American independent film. Through innovative programming strategies and community-based promotional efforts, ***Cine Accion*** brings to diverse Bay Area audiences specialized programs, and helps its members realize challenging and often controversial projects. The Cinematheque is pleased to help in co-sponsoring ***Cine Accion's*** first three-day festival, including 27 different works (in both film and video), many of which have been recognized as major statements on Latino culture. Among the filmmakers represented will be: Jean Ishibashi, Jose Arujo, Patricia Aquayo, Yolanda Lopez, Adrian Carrasco, Luz Agudelo, Ray Telles, Susana Munoz and Lourdes Portillo, and others. For a complete listing of films and tapes, call ***Cine Accion*** (695-0673).

LITTLE NEMO IN SLUMBERLAND by Winsor McCay (Dec. 10)

Nov. 22 — Sunday

ART AND VISUAL RESEARCH:
The Films of Rose Lowder

Rose Lowder in person.

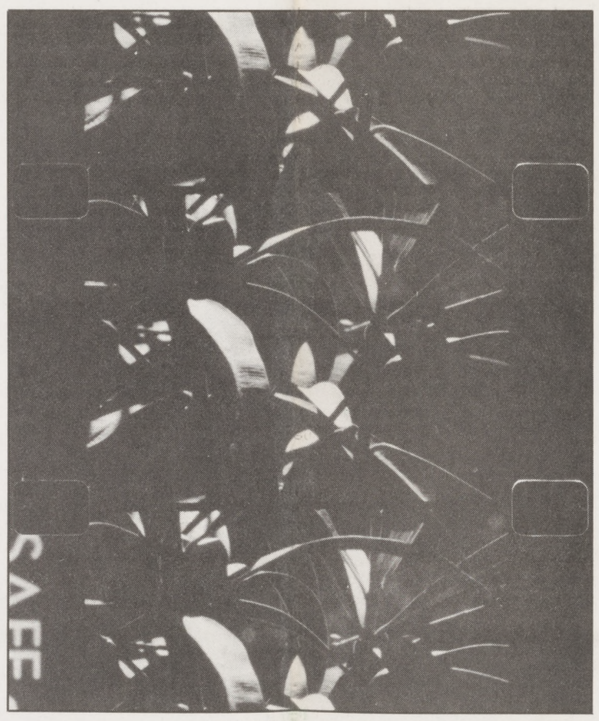
Rose Lowder has emerged as one of Europe's most audacious and committed filmmakers, programming a strong ongoing film series in conservative Avignon, maintaining one of the few serious libraries devoted to experimental and alternative cinema on the Continent, and continuing to create a powerful body of filmwork. All of Lowder's films are concerned with visual research in art and society in general, but far from being academic and sterile exercises, they are brimming with rich imagery and a passionate concentration of her materials. ***Rue des Teinturiers*** was filmed frame by frame in the camera over a 6-month period, adjusting the focus of each frame so that certain graphic features or items in the street form a complex spatio-temporal series of rhythms and phenomena. ***Scenes de la Vie Francaise: Paris*** and ***La Ciotat*** are two of a series of four films which retain the precision frame by frame filming allows but approach the problem of movement differently, weaving together places filmed from an identical viewpoint at various times: Jardin du Luxembourg, Place de la Republique, Canal St. Martin, etc. in ***Paris***; the port, dry docks, workers leaving the shipyards, fishermen, a tanker being launched, and the beach in ***La Ciotat***.

Nov. 29 — Sunday

REPRESSION AND SEXUAL EXPRESSION:
Friedrich's *DAMNED IF YOU DON'T* and Machaty's *ECSTASY*

Su Friedrich in person.

This program presents two films (old and new) which deal explicitly with illicit sexual desires, confronting the viewer through complex weaves of sensual and intellectual narrative elements. Friedrich's earlier work (***Gently Down the Stream***, ***The Ties That Bind***) are masterful montages of personal reminiscences and dream-like imagery that deal with intimate concerns (of her own sexuality or the painful experiences of her mother's life as an independent woman). ***Damned If You Don't*** (1987) intercuts documentary material, dramatic re-enactments, footage from Powell/Pressburger's ***Black Narcissus*** and evocative related imagery to depict various sexual relationships between nuns spanning four centuries. Friedrich creates an ambience which is simultaneously religious and carnal, often balancing itself precariously between the erotic and the tongue-in-cheek. Gustav Machaty's ***Ecstasy*** (Czechoslovakia, 1933) was one of the most scandalous films of the 1930s, outrageous for its sensitive but frank depiction of a classic ***menage-a-trois*** and the sensuous portrayal of its young star, Hedy Lamarr.



RUE DES TEINTURIERS by Rose Lowder (Nov. 22)

Dec. 3 — Thursday

NEW FILMS BY CHRISTOPH JANETZKO

Christoph Janetzko in person.

FILMS: *SN* (1984), *S1* (1985), *"M"* (1986), and *On Ludlow in blau* (1987).

The Cinematheque welcomes back West German filmmaker Christoph Janetzko, whose ***S1*** was one of the highlights of our 1985 season. Janetzko's work is notable for the rigor and economy of his craft: his films are meticulously controlled while remaining lyrical and sensually absorbing. " ***'M'*** is an abbreviation for Manhattan. A poetic documentary. An abbreviation can always mean something else. The upper edge where Manhattan outlines the sky has nothing in common with the overwhelming impressions of any NYC sidewalk. With reduced and silent photography, ***"M"*** dwells on the shy side of the city's character." (C.J.) ***On Ludlow . . .*** explores a sultry summer afternoon from the perspective of an insect. Through his camera Janetzko discovers aesthetic life within tiny squares of patched wallpaper and windowshades. "Underneath the profane, dusty surfaces, unknown and strong microcosms are hidden." (C.J.) **Co-sponsored by the Goethe Institute.**

Dec. 4 — Friday

OPEN SCREENING

The Cinematheque will hold our final Open Screening for 1987 in the Art Institute Theater. As always, all films (new or old) are welcome — regular 8mm, super 8mm, or 16mm. Films are shown on a first-come basis, and last October's ran for more than three hours, so come early!

Dec. 6 — Sunday

RED SHIFT & FRAME LINE BY GUNVOR NELSON

The two films Gunvor Nelson released in 1984 have proven to be among the significant achievements of independent film during the past several years. The aesthetic style and technical rigor already familiar in her earlier films (***Before Need***, ***Trollstenen***, etc.) were even further distilled and imbued with an urgency and self-reflection which make them deeply moving experiences. ***Frame Line*** was shot in Nelson's native Sweden: ". . . a collage film in black and white. Glimpses (both visual and audial) of Stockholm, people, gestures, flags and the Swedish national anthem appear through drawings, paintings and cut-outs. It is a film with an eerie flow between the ugly and the beautiful about returning, about roots, and also about reshaping." (G.N.) ***Red Shift*** will receive its first public screening in San Francisco since premiering in 1984: ". . . a film in black and white about relationships, generations and time. " (G.N.)

Dec. 10 — Thursday

THE DREAM WORLD OF WINSOR McCAY:
America's Master Animator & Comic Strip Artist

Biographer/Animator John Canemaker in person.

Winsor McCay was one of the most remarkable American artists at the turn-of-the-century. A pioneer in two new visual mediums — the animated film and the newspaper comic strip — McCay achieved heights of graphic brilliance and imagination which have rarely been equalled in the eighty years since his peak. McCay's two comic-strip masterpieces, ***Dreams of the Rarebit Fiend*** and ***Little Nemo In Slumberland*** are timeless in the urgent world of childhood they capture, "a profusion of extreme fantasy images rendered with such explicit definition that the dream is captured in all its surrealistic exactitude" (Maurice Sendak). McCay was also the earliest American animator to bring his drawn creations to moving life with a delicate expressiveness which remain as fresh today as when the films were first shown. Tonight's program will offer all of the extant films by McCay (***Gertie the Dinosaur***, ***Little Nemo***, ***How a Mosquito Operates***, ***The Sinking of the Lusitania***, ***The Pet***, and 5 more), introduced by John Canemaker, the pre-eminent McCay scholar and himself an animator. Canemaker's recently published ***Winsor McCay: His Life and Art*** (Abbeville) is the most authoritative and lavishly illustrated book ever done on McCay. Presented in conjunction with Make*A*Circus, whose production of ***Little Nemo*** plays in Marin and San Francisco through December 20th.

Dec. 13 — Sunday

THE RADICAL CINEMA OF RAUL RUIZ: TWO VIEWS

Special time: 7:30 P.M.

No filmmaker has more relentlessly undertaken to unravel and explore the narrative cinema during the past decade than Chilean expatriate Raul Ruiz. In little more than twenty years Ruiz has made over 40 films and feature-length videotapes (mostly in France), all wildly diverse in technique, always utilizing a minimum of resources for maximum effect, and drawing upon an explosive cinematic imagination and instinct reminiscent of the young Godard. While Ruiz' work has been greatly admired and written about in Europe and in major cities of the United States, his ouvre is still inaccessible to most viewers. Tonight we present two films that highlight different aspects of this major cinematic voice. ***Mammame*** (1986) is a short feature in which a cast of nine dancers metaphorically represent complex sexual and emotional encounters against stark and alternating backdrops. ***The Three Crowns of the Sailor*** (1983) is an atmospheric, intricately shot and edited adventure in elliptical story-telling. Combining seafaring tales of the supernatural, ***Three Crowns*** serves up a complex meditation on what it means to be a stranger and the suspense of not knowing where one is going.

Dec. 17 — Thursday

NEW BAY AREA SUPER-8 FILMS

Tonight we continue our ongoing series of group shows highlighting new work by Bay Area filmmakers with an entire program of super-8 films. Included will be ***Mysterious Barricades*** by Peter Herwitz, ***Detector*** by Scott Stark, ***Untitled*** by Nina Fonoroff, ***Waiting for X*** by Jacalyn White, ***Doppelganger*** by Peggy Ahwesh, and other titles to be announced.

Dec. 20 — Sunday

MEMORY, DESIRE, AND LOSS —
VISIONS OF SMALL-TOWN AMERICA

Sirk's *ALL I DESIRE*
and Conner's *VALSE TRISTE* & *TAKE THE 5:10 TO DREAMLAND*

"Out of such different material as '50s melodrama and found footage montage, Douglas Sirk and Bruce Conner fashion unique visions of American ideals and images and the darker realities beneath them. In ***All I Desire***, Barbara Stanwyck plays a second-rate actress who returns to her family and the town she had left years before. There she is confronted with another kind of theater, small-town acting. Sirk's split world of mirrors and reflections (portrayed in a mise-en-scene shot through glass doorways, flowers and mirrors) shows desire and lurid emotions hidden behind the veneer of '50s family and social life. In ***Valse Triste*** Conner evokes a world in many ways similar to Sirk's, his '50s found footage echoing the cherished ideals of home, but with pained, ironic distance. ***Take the 5:10 To Dreamland*** shows another kind of return — to an elemental, mysterious world where found objects are transformed in a play of perceptual alchemy." (P.H.) Tonight's is the second in a series of programs selected by local filmmaker Peter Herwitz.

MAMMAME by Raul Ruiz (Dec. 13)

The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, Grants for the Arts, the San Francisco Foundation, the William & Flora Hewlett Foundation, the California Tamarack Foundation, the Zellerbach Family Fund, the Columbia Foundation, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Eye Gallery.

Admission: $3.50 general/$2.00 students with I.D., seniors & disabled. Discount pass $12/5 admissions. To receive future calendars by mail, contact the Cinematheque office at 558-8129 or 480 Potrero Ave., S.F., CA 94110. Steve Anker, Program Director; David Gerstein, Administrative Director; Caroline Savage-Lee, Administrative Assistant; Craig Baldwin, Peter Herwitz, Erika Martin & Michael Wallin, Exhibition Assistants; Hiromi Matsuoki, Violet Murakami, Mark Vorpahl, & Chris White, Interns. Poster Design: Alison Wood; Typesetting: KAZAN Typeset Services.